

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Concert Choir

CHORAL MUSIC ON CAMPUS

DOREEN RAO,
conductor

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FRIDAY, MARCH 17, 1989

WALTER HALL

8:00 PM

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PROGRAM

MOTETS AND MASSES

Non vos relinquam orphanos

WILLIAM BYRD

I will not leave you comfortless;
I go away, and come again to you;
and your heart shall rejoice.
Alleluia

Ave Verum Corpus

All hail, O true Body, of the Blessed Virgin born,
Which in anguish to redeem us did'st suffer upon the cross;
From whose side, when pierced by spear, there came forth
both water and blood:
Be to us at our last hour the source of consolation.
O loving, O holy, O Jesu, thou Son of Mary,
O have mercy on me. Amen.

Sing Joyfully

Locus Iste

ANTON BRUCKNER

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est,
Locus iste a Deo facus est

Ave Maria

Ave Maria gratiaplena Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus
Sancta Maria, mater Deo,
ora pronobis peccatoribus,
nunc et in hora mortis nostrae,
Sancta Maria, ora pro nobis.
Amen.

Mass in G Major, BWV 236

J.S. BACH

Kyrie

Gloria

Gratias

Brett Polegato, baritone

Domine Deus

Paula Rockwell, soprano; Lori Klassen, mezzo-soprano

Quonian

Greg Carpenter, tenor

Cum Sancto Spiritu

* * * SPECIAL INTERMISSION FEATURE * * *

U of T's award-winning vocal jazz quartet AFTER HOURS will perform in the Walter Hall lobby
Laurie Farrow, Sara Moody, James Pinhorn, Gabor Vaski

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SONGS AND SERENADES

Music, Spread Thy Voice Around (from Solomon)

G.F. HANDEL

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Lullaby

IMANT RAMINSH

Christine Slevan, mezzo-soprano

In the Arms of Morpheus (World Premiere)

JOHN WEINZWEIG

Orkney Lullaby

DONNA GARTMAN SCHULTZ

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A Cry for Joy (from Cantate Pour Une Joie)

PIERRE MERCURE

Katerina Papadolios, soprano

Four Love Song Waltzes

JOHANNES BRAHMS

Was once a pretty, tiny birdie (Op. 52, No. 6)

In wood embowered, 'neath azure skies (Op. 52, No. 9)

No, there is no bearing with these spiteful neighbours (Op. 52, No. 11)

Secret nook in shady spot (Op. 65, No. 8)

CHORUS IN BRAHMS & VAUGHAN WILLIAMS

Lisa Lindo, James Pinhorn, Mark Huang, Ian Riddell,

John McGillis, Jane Thomson, Susan Shantora, Marcos Pujol,

Dean Joben-Bevans, Tom Cashmore, Michael Thomas,

Albert Fung, Alex Newland, Paula Rockwell, Vanessa Grant,

Trish O'Callaghan, Christine Slevan

Serenade to Music

RALPH VAUGHAN WILLIAMS

Make Our Garden Grow (from Candide)

LEONARD BERNSTEIN

Lisa Lindo, soprano; Alexandra Newland, mezzo-soprano

James Pinhorn, tenor; Marcos Pujol, bass

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THIS EVENING'S CONDUCTOR

DOREEN RAO made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. She is acclaimed for her work as music director of the Glen Ellyn Children's Chorus in Illinois. As assistant conductor of the Chicago Symphony Chorus under Margaret Hillis and Sir George Solti, she helped prepare recorded performances which won four Grammy Awards and a Grand Prix du Disque. She has worked with the Grant Park (Chicago) Symphony, the Chicago Civic Orchestra, the Evanston (Illinois) Symphony, and the Oregon Bach Festival, and has prepared choral works for Claudio Abbado, Edo de Waart, Istvan Kertez, Jorge Mester, and Helmuth Rilling, among others.

Her extensive work with university and community groups is equally acclaimed. She has conducted numbers of all-state choruses and served as guest conductor and clinician at conferences of the American Choral Directors Association, and the Music Educators National Conference. In addition to appearing throughout the United States and Canada, she has been engaged as clinician and conductor in Europe, Israel and Scandinavia.

Appointed assistant professor of music education at the University of Toronto in July of 1988, Doreen Rao continues to maintain her guest conducting and lecture appearances. She will direct the two week-long Joy of Learning workshops, which are part of the 1989 International Choral Festival in Toronto in June.

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NOTES

Non vos relinquam orphanos, Ave verum corpus, Sing Joyfully

WILLIAM BYRD

These three motets provide an excellent study of the great variety and emotional range in Byrd's large choral output. The two books of Gradualia, published in 1605 and 1607, contain the largest collection of his Latin liturgical music. The imitative, contrapuntal texture of **Non vos relinquam orphanos**, from Book Two, grows into a glorious affirmation of the promise of the text. The four-part motet, **Ave verum corpus**, from Book One, has a grave and haunting mood, expressed by unexpected contrasts of harmony. In the vigorous, six-part anthem, **Sing Joyfully**, each idea in the text is set to a distinct motive. The striking orchestral effect at the phrase, "Blow the trumpet in the new moon" epitomizes Byrd's art of word-painting.

Locus Iste, Ave Maria

ANTON BRUCKNER

Bruckner's most popular works are his symphonies and the **Te Deum**. But he also wrote a significant number of smaller choral works, such as these motets, in which he effectively combines economy of expression with rich chromaticism. **Locus iste**, from 1869, is a four-part gradual in ABA form, with a quiet central section for the upper three voices only. In the seven-part **Ave Maria** of 1861, the female and male choruses are initially contrasted, and then united for climaxes. Great dynamic contrasts and full harmonic textures give these motets their dramatic and emotional appeal.

Mass in G Major, BWV 236

J.S. BACH

Bach composed four Lutheran masses or *missae breves* (BWV 233-6) prior to the completion of the large-scale *Mass in B minor*, BWV 232. They most likely date from the period 1735-40, when Bach was Cantor at the St. Thomas School. Bach borrowed or adapted most of the music from cantatas he had composed between 1723 and 1726. Each mass is in six movements: a choral Kyrie, and a Gloria beginning and ending with choruses that surround three aria movements. The outer movements of the *Mass in G* are fugues of contrasting character: the Kyrie is in a moderate tempo, with plaintive chromaticism; the *Cum Sancto Spiritu* is an energetic movement punctuated by choral tutti that proclaim in *gloria Dei Patris*.

Music, Spread Thy Voice Around

G.F. HANDEL

This chorus is taken from the third act of Handel's dramatic oratorio, *Solomon*, which was first performed in 1749. It is the first of several musical numbers in a masque which Solomon arranges as a tribute to the visiting Queen of Sheba. Handel creates the "lulling sound," referred to in the chorus, with simple yet attractive melodies in triple meter, and imaginative alternation between the full ensemble, semi-chorus and instrumental accompaniment.

Lullaby

IMANT RAMINSH

Lullaby, by the Canadian composer, Imant Raminsh, is a tender setting, for mezzo-soprano and chorus, of Solveig's Song, from Act V of Henrik Ibsen's *Peer Gynt*. It was composed in 1988, and inscribed "for Lisa Alexandra Soleil and her mother." Last December, the Concert Choir gave the Toronto premiere of Raminsh's *Magnificat*, in Walter Hall.

In the Arms of Morpheus

JOHN WEINZWEIG

Born in Toronto in 1913, JOHN WEINZWEIG began composing at sixteen, and pursued advanced music studies at the University of Toronto and the Eastman School of Music. A founder of the Canadian League of Composers in 1951, he became its first president. His teaching career extended from 1939 until his retirement from the University of Toronto in 1978 as Professor Emeritus and, as a teacher, he guided a generation of gifted young composers, including Harry Freedman, R. Murray Schafer, Norma Beecroft, David Jaeger and Phil Nimmons, to name but a few.

John Weinzwieg's extensive repertoire, which includes music for CBC radio dramas and soundtracks for National Film Board documentaries, is marked by clear, lean textures, lucid form and rhythmic drive. Jazz elements colour his style, and his slow movements fuse supple phrase shapes into long lines of lyric intensity. His compositions are widely performed in Canada and abroad.

This evening's performance of *In the Arms of Morpheus* is the world premiere. It is one of a set of seven a cappella choral works composed during 1985/86. They are based on selected subjects, with texts by the composer, and with the aim of exploring rhythm, the vernacular, with words chosen for their phonetic articulation values, e.g., *Hockey Night in Canada*, *Shoppin' Blues*.

Orkney Lullaby

DONNA GARTMAN SCHULTZ

The text of the *Orkney Lullaby* is by Eugene Field, the American poet best known for his children's poems "Little Boy Blue" and "Wynken, Blynken and Nod." This lilting piece evokes the fanciful character of Field's verse.

Le Cri de Joie (from *Cantate Pour Une Joie*)

PIERRE MERCURE

The French Canadian composer Pierre Mercure wrote his *Cantate Pour Une Joie* (*Cantata for a Joy*) for soprano, chorus and orchestra, in 1955. It consists of seven poems by Gabriel Charpentier, which express modern man's search for happiness of faith. *Le Cri de Joie*, the finale of the cantata, is a song of gladness, full of rhythmic vitality and uncomplicated melodies.

Serenade to Music

RALPH VAUGHAN WILLIAMS

The *Serenade to Music*, with text from Shakespeare's *The Merchant of Venice*, Act V, was composed for the English conductor Sir Henry Wood, and premiered on October 5, 1938. Although originally written for sixteen solo voices, it has here been adapted for a much larger ensemble. After an instrumental introduction, the chorus evokes a mood of dreamlike contemplation in the first verses. Conflicting feelings of enthusiasm and melancholy pervade the dialogue among the soloists which follows. The serenade concludes with a modified repetition of the opening chorus, that restores the essential mood of tranquility.

Make Our Garden Grow (from *Candide*)

LEONARD BERNSTEIN

Candide, Bernstein's comic operetta of 1956, based on Voltaire's novel, has never achieved the popular success of his *West Side Story* of the following year. However, the overture and the final chorus, *Make Our Garden Grow*, have retained public appeal as independent excerpts. The resounding final chorus affirms the change from blind optimism to realism in the outlook of the protagonist, *Candide*.

Notes by MARK ANSON-CARTWRIGHT
History & Literature, Year II

UNIVERSITY OF TORONTO CONCERT CHOIR

SOPRANO

Laurie Farrow **
Shira Gilbert
Lisa Lindo
Jane Loewen
Trish O'Callaghan
Katerina Papadoulas
Larissa Sepetyk **
Susan Shantora (2nd) **/+
Catherine Simpson **
Carla Svéd
Jayne Thomson (1st) **/+
Nora Tombalakian
Paula Lynn Walker
Vikki Whaley
Nancy Young **

ALTO

Vanessa Grant *
Patricia Harton-McCord
Lori Klassen
Adele Kozak
Carol MacFarlane
Alexandra Newland
Paula Rockwell
Christine Slevan **/+
Patti Vipond
Dianne Wells **
Alexa Wing

TENOR

Greg Carpenter +
Tom Cashmore
Mark Huang **
John McGillis
James Pinhorn **
Ian Riddell **
Mark Rutledge

BASS

Mark Anson-Cartright **
Wei Chen
Mark Cooper
Menon Dwarka
Albert Fung *
Dean Jobin-Bevans **
Janko Kastelic
Richard Manafo
Brett Polegato **
Marcos Pujol
Michael Thomas +
Sheldon Wong

PIANIST

Janko Kastelic

- + Section leaders
- ** Chorus in Handel
- ++ Manager
- * Concert Choir Executive Committee

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BACH MASS IN G MAJOR
PERSONNEL LIST

VIOLIN I

Vivian Chon
Xiao Liao
Rudy Sternadel

VIOLIN II

Van Armenian
Chris Bancej
Karen Graves

VIOLA

Don Lyons
Bridget LaMarche

CELLO

Greg Hubert

OBOE

Sheerene Celaire
Lawrence Charge

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

SUNDAY,
MARCH 19

CONCERT BAND
Stephen Chenette, conductor
Fisher Tull Toccata
Percy Grainger Colonial Song
Norman Dello Joio Songs of Abelard
Rimsky-Korsakov Procession of Nobles
John Barnes Chance Variation on a Korean Folk Song
Tibor Polgar Broadway!
Philip Sparke Barn Dance and Cowboy Hymn
... and Marches by Wagner, Polgar, Chenette, and Sousa
2 pm MacMillan Theatre \$4 G.A.

WEDNESDAY,
MARCH 22

U OF T CHAMBER ORCHESTRA
Conductor David Zafer leads the orchestra in
a program of Mostly Mozart
8 pm Walter Hall \$4 G.A.

THURSDAY,
MARCH 23

THURSDAY NOON SERIES RECITAL
A program featuring performances by student
chamber ensembles
12:10 pm Walter Hall Free

WEDNESDAY,
MARCH 29

GITAR ENSEMBLE:
Eli Kassner, director
Jack Bakker, conductor
Vivaldi Concerto Grosso in B minor
Mozart Divertimento, K. 432
arr. Eli Kassner 3 Chassidic Dances
Buckland Dangerous Movements
Debussy Arabesque No. 1
De Falla El amor Brujo
8:00 pm Walter Hall \$4 G.A.